

Prehistoric Pottery from Glynde

New Peterborough Ware
and post Deverel-Rimbury
pottery from Glynde (near Lewes),
East Sussex

by
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Technical report 24

*Prehistoric Pottery from Glynde. New Peterborough Ware and post Deverel-Rimbury
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(text commissioned by Kent Archaeological Projects)

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The excavation at Glynde yielded approximately 5 and a half kilograms of prehistoric pottery. Three traditions and three periods are represented, Peterborough Ware, which dates to the Middle Neolithic, Deverel-Rimbury, which dates to the Middle Bronze Age, and early post Deverel-Rimbury, which dates to the Late Bronze Age, and dominates the assemblage. The bulk of the material (and probably the bulk of the features as well) are Late Bronze Age (487 sherds weighing c. 4.3 kilograms), with the Peterborough Ware tradition represented by sherds from three and — possibly — four features only (c. 1.1 kilogram), and Deverel-Rimbury by sherds from one only (18 sherds weighing 125 grams). In addition a handful of contexts yielded hard sandy Roman-British and East Sussex wares. Comprising small undiagnostic sherds, present in ones and twos only, these latter are not discussed here. (For summary details of all four groups see Appendix 1).

THE PETERBOROUGH WARE

Owing to its poor original firing, the Peterborough Ware was recovered highly fragmented; it also shows traces of rooting and pedological development within the sherds. Otherwise, with the exception of three or four obviously burnt sherds, it is neither especially weathered nor abraded. Despite the unwelcome presence of three later sherds, therefore, in pit 20, pit 22 and pit 24, where its identification as Neolithic is unambiguous, it is assumed to comprise a ‘closed’ assemblage, with culturally meaningful internal and feature associations.

Although it is not possible to reconstruct the exact sizes of any of pots present with certainty, it *is* certain that the recovered sherds represent just a tiny fraction of the whole of each.

Owing to the fragmentation of the assemblage, and the patchiness of some Neolithic fabrics, which means that small sherds from the same vessel can look quite different, it was not possible precisely to quantify

the assemblage. In all, however, sherds from eight and probably more different Neolithic pots in six distinguishable fabrics are present: five from pit 20 (two from fill 19 and three from fill 56); two from pit 22 (fill 21); and four from pit 24 (fill 23), with sherds in two fabrics present in all three features and sherds from another in two (Tables 1 & 2).

Fabric code	Summary	Description
VCF	Very coarse flint temper	Soft, friable laminar fabric. Between 10 and 15% burnt flint ranging in size from less than 0.5 to 7 mm
(S) CF	Sparse coarse flint temper	Friable, laminar fabric. Between 3 and 5% burnt flint ranging in size from less than 0.5 to 4.5 mm. Not especially soft, otherwise recalls <i>VCF</i>
MCF	Medium to coarse flint temper	Soft laminar fabric. 5% burnt flint of less than 0.5mm and 3 to 5% of 1.5 to 3mm
MCFQ	Medium to coarse flint temper with coarse quartz sand	Soft fabric with a coarse sandy matrix. 5% burnt flint ranging in size from less than 0.5 to 3.5 mm.
(S) MCF	Sparse medium to coarse flint temper	Soft laminar fabric, with a waxy feel. Between 2 and 3% burnt flint ranging in size from less than 0.5 to 3 mm. Several sherds in it are obviously burnt
(R) CF	Rare coarse flint temper	Very soft, friable fabric. Less than 1% burnt flint up to 6 mm. 3 to 5% sub angular to sub angular quartz sand. Not obviously laminar
S	Shelly (probably shell temper)	Soft, friable fabric with a fine sandy matrix. 10% shell ranging in size from less than 0.5 to 2 mm (the narrow size range suggesting <i>deliberate</i> inclusion). Not obviously laminar

Table 1: Neolithic fabrics from Glynde (GLY PL11)

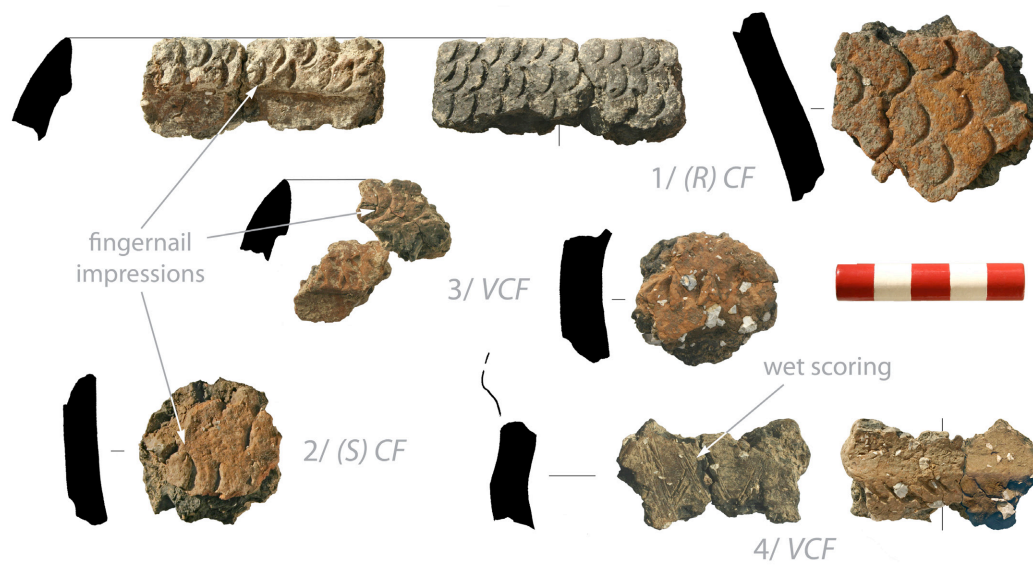


Fig. 1: Peterborough Ware from Glynde

Best preserved are sherds in a sparsely, coarse flint tempered fabric (*RCF*) from pit 20 (fill 19). Amongst these are a number of deeply

fingernail impressed body sherds (**pot 1, right**), the surfaces of two of which break into a sharp carination (presumably a cavetto), and, a pronounced rim or collar with fingernail impressions, to the rear of which a fingernail impressed bevel has been raised (**pot 1, left**). Pit 21 yielded body sherds with similar impressions, but in a coarsely flint tempered fabric (*CF*) (**pot 2**). And pit 24 a fragmentary rim in a very coarsely flint tempered fabric (*VCF*) similar in form to that from pit 20 (**pot 3, left**). Pit 24 also yielded sherds with (coarser) fingernail impressions, possibly from the same vessel as the rim (**pot 3, right**), and in different very coarsely flint-tempered fabric, sherds from a vessel with a fingernail impressed shoulder, scored to the rear prior to firing with a criss-cross pattern (**pot 4**), a fingertip impressed cavetto, and yet another fingernail impressed rim (not illustrated).

Feature	Fill	Fabric(s)	Vessels	Decorated sherds	Undecorated sherds
Ditch 18	17	<i>MCFQ</i>	unillustrated A	none	1
Pit 20	19	<i>(S) MCF</i>	unillustrated B	1	none
		<i>(R) CF</i>	1	40	3 (all tiny)
	56	<i>(S) CF</i>	(?) 2	3	none
		<i>MCF</i>	unillustrated C	none	1
		<i>S</i>	unillustrated D	1	none
Pit 22	21	<i>(S) CF</i>	2	8	none
		<i>(S) MCF</i>	(?) unillustrated B	none	1
Pit 24	23	<i>VCF</i>	3 & 4	17	none
		<i>(S) CF</i>	(?) 2	0	4
		<i>MCF</i>	unillustrated E	none	1
		<i>(S) MCF</i>	(?) unillustrated B	none	1

Table 2: The relationships of the Peterborough Ware

Judging from the curvature of its largest sherds, pot 1 should fall between the middle and the upper end of the usually narrow range of pot sizes associated with the Peterborough Ware pottery tradition.

While there is no doubt that this is a Peterborough Ware group, the sub-style, in this case, Mortlake or Fengate, to which it belongs is uncertain. What survives *could* — depending on the specialist — be attributed to either. In this case, the key features are probably pit 20's sparsely, coarse flint tempered (fill 19) and shelly fabrics (fill 56), neither of which is characteristic of Sussex Mortlake fabrics (e.g. Seager Thomas 2010, 9 & fig. 5), and one of which (the shelly) is — or was in 1995 — thought characteristic of Fengate pottery (Cleal 1995, fig. 16.1), and the raised interior bevels of **pots 1 and 3**, an unusual feature that may imply the former existence of a more pronounced Fengate-like collar (see Drewett 1982, 13.8; Smith 1973, figs 6.8 & 9). It should be

emphasised, however, that these types both occur together and form something of a continuum.

Cultural affinities

Peterborough Ware — particularly that belonging to the Fengate sub-style — is rare in Sussex, the latter so far having been recorded in only one other location (Bullock Down) (Seager Thomas 2010, table 1). That said, however, the assemblage does not stand out from the wider koine. The decorative motifs employed on it are widely recurrent (for analogous fingernail impressed decoration on, respectively, Mortlake and Fengate pottery, see the River Thames at Mortlake, and Hayes, in West Kent — Cotton 2004, 128 & fig. 15.2; Smith 1973, figs 7.12 & 14), as are its flint tempered fabrics and the technology used to fashion them, which shows in their low firing, the patchiness of the temper filling them and their often laminar structures (Table 1 — cf. Seager Thomas 2006, 23).

The usual interpretative suspects

It is widely accepted that the deposition of Peterborough Ware was in some way a ritual act. If deposited whole, it must have been ritual; and if fragmentary, it was *selected*, and as such must be ritual as well (Chapman 2000; Thomas 1999, 68). Can the present assemblage contribute anything to at all to this closed argument?

Surprisingly the answer is, yes. On the one side, like most Peterborough Ware assemblages, the size range of this one is probably restricted, which would suggest that it was not used for a wide range of everyday uses (compare, for example, the range of pot types and sizes typically present in a post Deverel-Rimbury assemblage). Also, where surfaces survive, it comprises a high proportion of decorated sherds and it is possible to argue that these sherds were *selected* (parts of some Peterborough Wares are not decorated, while contemporary pottery may sometimes be plain — e.g. at Selsey and Bullock Down — White 1934, fig. 1; Drewett 1982, 53). The identified Fengate pottery moreover is in two distinct fabrics — admittedly a circular argument in this case. Finally, Fengate or Mortlake, its deposition in a pit is consistent with depositional trends identified by Thomas. On the other side, there *are* undecorated sherds and quite a few scrappy individual ones as well — including the handful of burnt ones — to which it is far-fetched to ascribe ‘meaning’. Indeed, except for the decorated sherds, there is no evidence of choice in the way in the assemblage is structured at all: it looks like any old deposit of prehistoric pottery. The features in which it was deposited were not even of a single unambiguous type.

All of the objections raised here can and will be challenged — they are ethnocentric, they are not testable (that is, the writer's observations are not to be trusted), the record from the site is not up to this level of interpretation! But the evidence for ritual can be challenged in the same way, and with equal validity, and the fact remains that for Glynde the argument that the deposition of Peterborough Ware was a ritual act cannot easily be sustained — at least not on ceramic grounds.

THE DEVEREL-RIMBURY POTTERY

Pit 28 yielded a handful of sherds in a typical Deverel-Rimbury coarsely flint tempered fabric, amongst which are a single rim sherd, squared and decorated with diagonal slashes, and two heavy base sherds, most probably from a bucket urn. In isolation, such a find will often be indicative of a cremation, but given the narrow width of the excavation, this is impossible to confirm for Glynde. Their primary interest therefore is that they extend Middle Bronze Age activity locally, well known from the proximate Downs (as the crow flies, Itford Hill is only three kilometres away), into the plain, and in a way familiar from west of the county, where post Deverel-Rimbury settlement assemblages recovered from the Coastal Plain are frequently associated with stray bucket urn fragments (e.g. at Birdham and Bognor Regis College).

THE POST DEVEREL-RIMBURY POTTERY

Unlike that belonging to the Peterborough Ware and Deverel-Rimbury traditions, the post Deverel-Rimbury pottery from the site included several large context assemblages, all from the 'trackway', which, although often incorporating sherds that had been burnt after they had been broken, survived in good condition. Again it is assumed that small numbers of later sherds are intrusive, and that the post Deverel-Rimbury assemblage was 'closed' during prehistory, probably not long after the pots comprising it were used and broken. It is clear, however, that between breakage and final deposition, some of these pots went through an intermediate stage, during which they were burnt, and at which time it is likely that *their original relationships will have been changed*. Such a sequence, which might be associated with middening (e.g. [Hamilton 2004, 37](#)), is a recurrent feature of post Deverel-Rimbury pottery assemblages, and has clear implications in terms of assemblage integrity.

The odds are that any large assemblage of sherds from southeast England submitted to a prehistoric pottery specialist will belong to the

post Deverel-Rimbury tradition. Indeed, the odds are that *any* prehistoric pottery assemblage will turn out to be post Deverel-Rimbury. By the Late Bronze Age, large parts of southeast England had a dense population of big pottery users, the likes of which had not been seen before and would not be seen again till the Romano-British period. Consequently we know a lot about Sussex post Deverel-Rimbury pottery (Seager Thomas 2008, 38–47). Because it is ‘closed’, however, and because it appears to comprise pottery belonging to a single phase of the tradition only, the Glynde assemblage serves usefully to refine this.

It belongs to an early, ‘plainware’ phase of the tradition. At Glynde the diagnostic characteristics of this were: a small fabric suite, consisting primarily of coarsely flint-tempered fabrics (Table 3), very few fine ware sherds (2.4% by sherd numbers, 1.3% by weight), a typological suite dominated by simple convex sided jars (pots 7, 8 & 10), one with a pronounced hooked-rim, and a few weakly shouldered jars, sparse decoration (pot 5 — one sherd only out of a total of nearly 500), and, a peculiarly Sussex feature, a single fabric (FMFGL — Table 3) and only eight sherds incorporating natural glauconite.

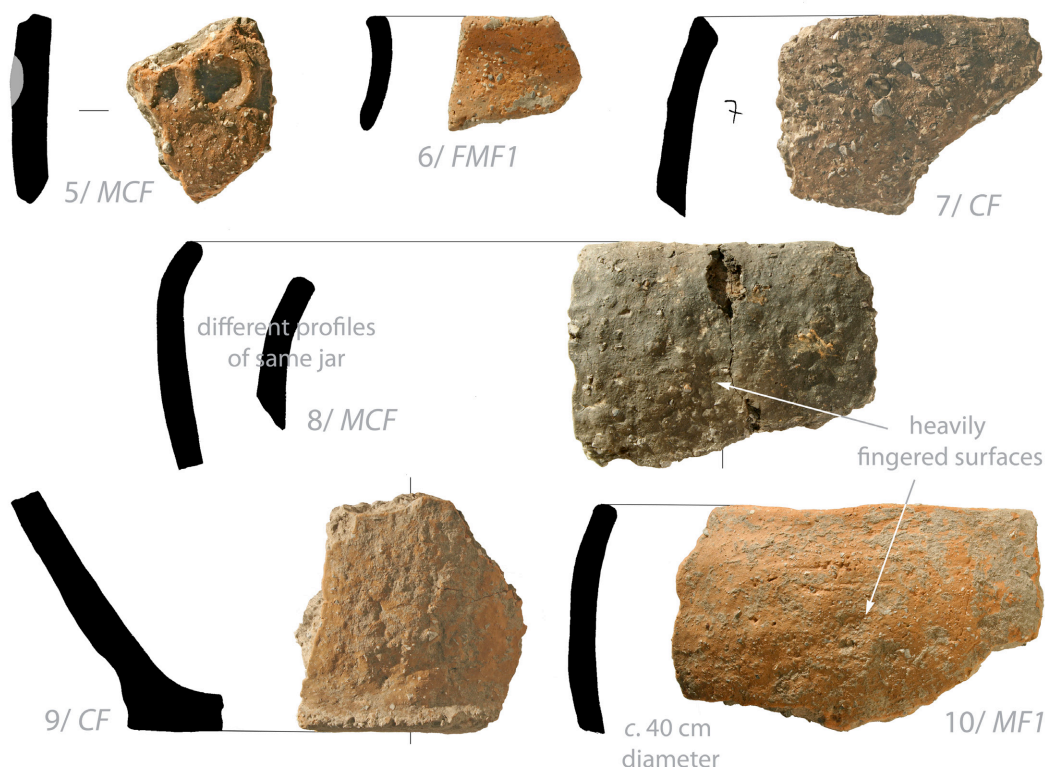


Fig. 2: post Deverel-Rimbury pottery from Glynde

Most sherds were thin and heavily fingered. In all perhaps five different convex sided jars were represented — where reconstructable, of large diameter; and (?) three shouldered jars. There were also several

typical post Deverel-Rimbury pinched bases (e.g. [pot 9](#)), one of which was heavily gritted.

Fabric code	Summary	Description
Deverel-Rimbury		
<i>VCF</i>	Very coarse flint temper	
post Deverel-Rimbury		
<i>CF</i>	Coarse flint temper	15 to 20% burnt flint ranging in size from less than 0.5 to 5 mm (coarser, more densely tempered variant of <i>MCF</i>)
<i>MCF</i>	Medium to coarse flint temper	10 to 15% burnt flint ranging in size from less than 0.5 to 3.5 mm (and occasionally larger) (finer, slightly harder and less densely tempered variant of <i>MCF</i>)
<i>MF1</i>	Sparse medium flint temper	3 to 5% burnt flint up to 2.5 mm and occasionally larger
<i>MF2</i>	Medium flint temper	Similar to <i>MF1</i> but denser (c. 10%)
<i>FMF1</i>	Fine to medium flint temper	7 to 10% burnt flint ranging in size from less than 0.5 to 2.5 mm
<i>FMF2</i>	Abundant fine to medium flint temper	20% burnt flint ranging in size from less than 0.5 to 1.5 mm
<i>FMFGL</i>	Fine to medium flint temper with glauconite	Glauconitic fabric. Between 2 and 3% burnt flint ranging in size from less than 0.5 and 1.5 mm
<i>FF1</i>	Fine flint temper	10% burnt flint up to 1.5 mm
<i>FF2</i>	Fine flint temper	2% burnt flint up to 1 mm

Table 3: Bronze Age fabrics from Glynde (GLY PL11)

Cultural affinities

Post Deverel-Rimbury pottery is known from at least 18 other East Sussex sites, of which six are close to the pipeline site: Beddingham Roman Villa ([Rudling 1998, 52](#)), the Caburn ([Drewett & Hamilton 1999, 17–18](#)), the wind turbine site above Glyndebourne ([Appendix 2](#)), Glynde Hill barrow ([Currey et al. 1923](#)), Glynde Pit ([Burstow & Norris 1962](#)) and Itford Farm (possibly another barrow group) ([C. Butler unpub.](#)).¹ The villa yielded a mixed assemblage, amongst which were several plainware groups in fabrics similar to those from Glynde, although the range of pottery forms and sizes represented was wider. The Caburn and the wind turbine site yielded late post Deverel-Rimbury pottery, currently dated to the end of the Late Bronze Age and the beginning of the Early Iron Age, characterized at both by glauconitic fabrics, and at the Caburn by abundant decoration. Neither the material from Glynde Hill barrow, nor Glynde Pit, have been studied in detail but preliminary assessment of both by the author has identified glauconitic and more extensive, but

¹ Full reports on the prehistoric pottery from Beddingham Roman Villa, Birdham, Bognor Regis College and Itford Farm have been prepared by the present writer but so far none has seen the light of day.

generally finer fabric suites than from either the villa or the present site, suggesting a later phase of the tradition for them as well. By contrast, Itford Farm yielded a wholly coarsely flint-tempered assemblage. Thus early post Deverel-Rimbury pottery locally was concentrated on the plain, whereas later post Deverel-Rimbury pottery was focused on the Downs above, inverting the shift seen at the commencement of the Late Bronze Age. This parallels a trend already established for West Sussex (Seager Thomas 2001, fig. 14).

Glaucanitic fabrics, it should be noted, which are also present in small quantities amongst post Deverel-Rimbury plainwares from Fore Down settlement, are thought to be a specialist product, perhaps imported from the north Weald where such fabrics were common at an earlier date than they were in Sussex (e.g. Russell 1989).

Other interpretative issues

What stands out above everything else in the post Deverel-Rimbury assemblage is the coarseness of the fabrics and its domination by large convex sided jars. Like the low level of demonstrable imports, up to a point this is attributable to the phase of the tradition to which it belongs — the early post Deverel-Rimbury assemblages from the villa, for example, and a lot of West Sussex Coastal Plain sites lack fine wares, while the ‘hooked rim’ convex sided jar is recurrent feature of early assemblages, such as those from the villa and Fore Down, referred to above. But what of their differing typological compositions? Either these other early assemblages are not quite what they seem to be or that from assemblage from Glynde *is* a specialized one.

CONCLUSION

The importance of the Glynde assemblage lies both in the fact that it is ‘closed’, and as such adds *reliably* to our knowledge of the minutiae of Peterborough Ware and early post Deverel-Rimbury pottery locally, and in its regional context.

For East Sussex Peterborough Ware, it confirms the existence a wider range of fabrics than hitherto known, and for East Sussex post Deverel-Rimbury, a minority presence of imported glaucanitic ware (*contra* Seager Thomas 2008, 41). Both of these should assist future identifications, while the recognition of so early an import has undoubted implications for our understanding of contemporary procurement strategies. For the Peterborough Ware, by suggesting that it is not a ritual deposit, we have challenged what is now the tradition’s ‘default’

interpretation, and for the Bronze Age, can suggest the existence of different pottery using strategies on different sites of the same date.

Finally and most importantly as far as the bulk of the assemblage is concerned, the assemblage provides a medium through which to explore the relationships of Bronze Age pottery use locally, highlighting its contrasting regional distributions from the Middle Bronze Age (Deverel-Rimbury pottery) to the end of the Late Bronze Age and the beginning of the Early Iron Age.

(6–8th December 2011)

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Appendix 1: Pottery from Glynde (GLY PL11). Quantification and suggested pottery date

Locus	Fabric	No of sherds	Weight in grams	Diagnostics	Pottery date
13	Q	Not quantified	Not quantified		RB
16	Q	Not quantified	Not quantified		RB
17	MCF	2	7	PDR fabric	LBA
	MCFQ	2	7	Differs from site's PDR MCF-tempered fabric	(?) NEO
	Q	Not quantified	Not quantified		RB
19	(R) CF	Not quantified	495	NEO fabric; impressed decoration; Peterborough wear rim	NEO
	(S) MCF	1	3	NEO fabric; impressed decoration; burnt	NEO
	QF	1	10	Wheel thrown	(?) RB/ MED
21	(S) CF	Not quantified	125	NEO fabric; impressed decoration	NEO
	(S) MCF	3	20	NEO fabric; burnt sherds	NEO
	MCF	1	10	PDR fabric	LBA
23	VCF	Not quantified	425	NEO fabric; impressed decoration; different Peterborough wear rims	NEO
	(S) CF	4	30	NEO fabric	NEO
	MCF	1	3	NEO fabric	NEO
	(S) MCF	1	1	NEO fabric; burnt sherds	NEO
	Q	1	1		RB
25	Q	Not quantified	Not quantified		RB
27	VCF	18	125	DR fabric; slashed squared rim of	MBA

Locus	Fabric	No of sherds	Weight in grams	Diagnostics	Pottery date
				(?) bucket urn; flat base	
29	MCF	26	108	PDR fabric; pinched base	LBA
	FF2 (B)	2	10	PDR fabric	LBA
31	Q	Not quantified	Not quantified		RB
	GROG	Not quantified	Not quantified	East Sussex wear	LIA/ RB
56	(S) CF	3	10	NEO fabric; impressed wear (fingernail)	NEO
	MCF	1	15	Differs from site's PDR MCF-tempered fabric	(?) NEO
	S	Not quantified	55	NEO fabric; impressed wear	NEO
45	MCF/ FMF2	13	18	PDR fabric; flat base	LBA
68	MCF	2	8	PDR fabric	LBA
71	F	1	1	Too small	ND
73	FF1 (B)	1	3	PDR fabric	LBA
79	MCF	1	2	PDR fabric	LBA
	GROG	Not quantified	Not quantified	East Sussex wear	LIA/ RB
112	MCF	4	10	PDR fabric; 1 burnt sherd	LBA
	FMF1	1	4	PDR fabric	LBA
115	MCF	1	18	PDR fabric; burnt	LBA
	MF2	3	25	PDR fabric	LBA
	FMF1 (B)	1	5	PDR fabric	LBA
	FMF1	1	3	PDR fabric	LBA
118	CF	96	555	PDR fabric; burnt sherds	LBA
	MCF	16	128	PDR fabric; fingertip impressed cordon	LBA
	MF1	1	5	PDR fabric	LBA
	FMF1	8	65	PDR fabric; slightly out-turned rim	LBA
	FMF2	4	20	PDR fabric	LBA
	Q	Not quantified	Not quantified		(?) 1st millennium BC/ RB
119	CF	25	200	PDR fabric	LBA
	MCF	8	44	PDR fabric; burnt sherds	LBA
152	MCF	8	25	PDR fabric	LBA
	U	1	2	Too small	ND
154	MCF	19	300	PDR fabric; 1 burnt sherd	LBA
	MF1	2	15	PDR fabric; burnt sherds	LBA
	FMF1	5	35	PDR fabric	LBA
	FMFGL	1	2	PDR fabric	LBA
	FF1 (B)	3	5	PDR fabric	LBA
	F	13	25	Too small	ND
	GROG	Not quantified	Not quantified	East Sussex Wear	LIA/RB
	Sandy grey wear	Not quantified	Not quantified	Alice Holt wear	RB
156	CF	2	35	PDR fabric; internally bevelled rim; burnt sherds	LBA
	MCF	7	162	PDR fabric	LBA
	FMF1	5	50	PDR fabric; out-turned rim of	LBA

Locus	Fabric	No of sherds	Weight in grams	Diagnostics	Pottery date
				shouldered jar; burnt sherds	
157	<i>CF</i>	9	95	PDR fabric; internally bevelled rim of convex-sided jar (cf. sherd in MCF from 161); 1 burnt sherd	LBA
	<i>MCF</i>	10	75	PDR fabric; cabled rim	LBA
	<i>FMF1</i> (B)	1	5	PDR fabric	LBA
	<i>FMF1</i>	2	20	PDR fabric	LBA
159	<i>MCF</i>	7	155	PDR fabric; heavily-gritted base; burnt sherds	LBA
	<i>FMF1</i>	1	5	PDR fabric	LBA
	<i>FF2</i> (B)	1	5	PDR fabric	LBA
	daub	1	40	burnt	ND
160	<i>CF</i>	1	8	PDR fabric; burnt	LBA
	<i>MCF</i>	8	155	PDR fabric; rim of convex-sided jar; 1 burnt sherd	LBA
	<i>MF</i>	1	10	PDR fabric	LBA
	<i>FF1</i> (B)	1	7	PDR fabric	LBA
161	<i>MCF</i>	15	140	PDR fabric; internally bevelled rim of convex-sided jar (cf. sherd in <i>CF</i> from context 157)	LBA
165	<i>MCF</i>	3	15	PDR fabric; 1 burnt sherd	LBA
	<i>FMF1</i>	1	5	PDR fabric; flared neck of shouldered jar	LBA
	<i>FF1</i> (B)	4	25	PDR fabric	LBA
167	<i>CF</i>	17	255	PDR fabric; rim of convex-sided jar; rounded shoulder of shouldered jar; burnt sherds	LBA
	<i>MF2</i>	1	20	PDR fabric	LBA
	<i>FMF1</i>	7	50	PDR fabric	LBA
	<i>FMFGL</i>	2	15	PDR fabric; burnt sherds	LBA
	<i>FF2</i>	1	3	PDR fabric	LBA
168	<i>CF</i>	4	45	PDR fabric	LBA
	<i>MCF</i>	44	525	PDR fabric; burnt sherds	LBA
	<i>MF1</i>	20	245	PDR fabric; burnt sherds	LBA
	<i>FMF1</i>	9	78	PDR fabric	LBA
	daub	1	40	burnt	ND
169	<i>FMF1</i>	1	2	PDR fabric	LBA
170	<i>FMF1</i> / <i>MF2</i>	5	45	PDR fabric	LBA
171 base	<i>MCF</i>	1	20	PDR fabric	LBA
	<i>MF2</i>	1	5	PDR fabric	LBA
173	<i>MCF</i>	7	50	PDR fabric	LBA
	<i>MF1</i>	1	4	PDR fabric	LBA
	<i>MF2</i>	8	60	PDR fabric	LBA
	<i>FMFGL</i>	5	50	PDR fabric; (?) fingertip impressed rim	LBA
175	<i>CF</i>	1	100	PDR fabric; pinched base	LBA
	<i>FMF1</i>	1	4	PDR fabric	LBA

VCf = very coarse flint tempered; *CF* = Coarse flint tempered; *MCF* = Medium to coarse flint tempered; *MF* = medium flint tempered; *FMF* = fine to medium flint tempered; *FF* = fine flint tempered; *S* = shelly; *GL* = glauconite; (B) = burnished; (R) = rare; (S) = sparse; Q = hard sandy.

Appendix 2: Pottery from Glyndebourne (GLB 11)

The prehistoric pottery assemblage from Glyndebourne wind turbine site consists of 24 mostly small but relatively unweathered sherds weighing approximately 55 grams. Three fabrics can be distinguished — one from context 13, one from contexts 21a and 22a, and one from context 24a. These are, respectively, medium flint-tempered (*MF*), fine to medium to medium flint-tempered (*FMF*) and fine and medium to coarse flint-tempered (*FMCF*), all with natural black sand (probably glauconite) inclusions. Owing to their small size it is difficult to say much about their form with certainty but the sherds from 21a (in *FMF*) and 24a (in *FMCF*) are burnished, and those from 13 (in *MF*) and 22a (in *FMF*) roughly finished, which suggests a minimum of *four* vessels, one from each context, and the possibility of varied and fairly intense pottery using activity in the vicinity. One sherd from 22a appears to be decorated with fingernail impressions. The principal diagnostics in the group are the association of flint tempering with probable glauconite inclusions, fabric *FCF*, and the fingernail impressed decoration. Collectively these are characteristic of the later phases of the post Deverel-Rimbury pottery tradition locally, datable to the end of the Late Bronze Age or the beginning of the Early Iron Age (Seager Thomas 2008, 40–1). Analogous East Sussex groups are known from Beddingham Roman Villa (where it was unstratified), the Caburn and Patcham-Fawcett, while isolated sherds in similar fabrics come from a number of locations in the Fore Down area.